

AUTHOR & JOURNALIST

HOW TO COLLABORATE ON STORIES

Margaret and Leslie Gordon Barnard

A Good Living from Writing

PAUL D-B. DAVIS, SR.

Choosing a Conference to Attend

(PLUS DATA ON 59 CONFERENCES)

Laura C. Frey on Patience in Writing . . . From
Editors' Desks to You . . . Contests and
Awards . . . Books for Writers

Market List:

Markets for Fillers

University Microfilms
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Corp

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FIRST PRIZE \$500

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SECOND PRIZE \$250

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THIRD PRIZE \$150

Chippewa Indians
of Yesterday & Today — History
by Sister M. Carolissa Levi

Honorable Mention Awards \$100 Each

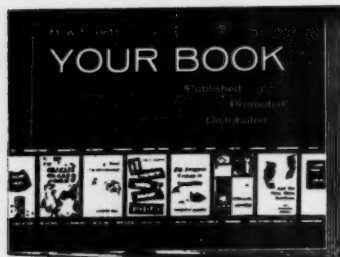
Knight of the Air — Biography
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The Froward Mouth and Other
Poems — Poetry
by Eleanor Jenks
The Jungle Whispers — True Adventures
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The Great Prize — Political History
by James W. Briscoe
Stones of Fire — Novel
by Arthur Trevenning Harris
Melted Like Snow — Novel
by Walter Myers
Spiritual Guidance and the Varieties of
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by Henry J. Simoneaux,
O.M.I., S.T.L., Ph.D.

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NELSON ANTRIM CRAWFORD, Editor

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APRIL, 1957



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What Readers Say

There Are Always Markets

If you give the crown, either of orchids or melted-down tomato cans, you should plant it on the brow of my neighbor, Charles Carson.

As you know, I have made no attempt to write and sell to magazines for better than ten years. In spite of this, I have sold three features written under considerable stress this last fall. In the course of my own particular work I have had scores of manuscripts submitted to me, none of which had anything to say.

My first book was published in 1914 and certainly was not in the field of what I made a specialty. Lothrop, Lee and Shepard brought out my first hardcover book in 1916. Throughout my life I have not more than 100 rejection slips. I have had editors turn me down on a proposed article or piece but I had submitted the idea and they turned me down flat.

There has never been a time when there wasn't a market for someone who had something to say and in spite of the demise of the Crowell-Collier books which died because of business and editorial ineptness, the opportunity to write and sell is just as great today as it was long before Willard Hawkins ever thought of publishing *Author & Journalist*.

Carson has told the truth. Today's wouldbe writers want to spout, not write. They are not willing to serve an apprenticeship. Even if they do write five manuscripts a week, their vocabularies are innocuous, the core of their writing desire is as shriveled as an apple that hangs on a tree in Topeka, Kansas, all winter.

So, give Carson and Richard L. Sargent front row seats and then put a muffler on Martin Erickson and sit him out along the lake front when the thermometer runs 10 below in Chicago. Bless his dear heart, I am sure he meant well and will probably live happily in his cocoon for many years. I hope that he does.

M. N. BUNKER

Ontario, Calif.

Precious Writing Is Obsolete

I was interested in Charles Carson's letter in the February *A&J*. My goodness! I didn't know writers got out of work. I always thought that the out-of-work writers were those who stopped writing. As long as you are compelled to write, to express yourself, there is work, because writing is work.

There are hundreds of very fine writers who cannot make a living writing—and not because they are trying to do precious things, either. There is something in the ingredient of themselves. I don't know what it is, though I think that peace of mind is one of the most important assets a writer can have.

Being a very fine literary consultant, Mr. Carson ought to know, just from being in the business of helping writers, that good writers are not necessarily "precious" writers or arty writers. Precious writing in today's market is about as obsolete as anything you can think of.

GEORGE FREITAG

San Bernardino, Calif.

AUTHOR & JOURNALIST

George Freitag's Philosophy

In thanking you for your magazine's fine selection of articles in general, I particularly want to mention the one in the February issue by Mr. George Freitag. His articles are consistently filled with a wise philosophy and a large measure of inspiration. I hope there will be a series of them.

GRACE LECKLITER

Columbus, Ohio

Will It Pay Off?

Your correspondent, Mr. Erickson (*A&J*, February) described B. H. Trimmingham's article (December) as "stimulating." Mr. Trimmingham suggested "starting a series of controversial letters to newspaper editors" as one means of overcoming a dearth of ideas. *A&J* is not a newspaper, of course, but Mr. T.'s suggestion could conceivably be stretched to include magazines.

It will therefore be interesting to see if Mr. Erickson's prompt application of Mr. Trimmingham's advice pays off. Good luck, Mr. Erickson! It never hurts to try. If the idea doesn't work, to hell with it.

LOUIS N. SARBACH

St. Paul, Minn.

A Help to Students

The students in my creative writing classes have found your magazine very helpful.

JUNE SELDER

El Camino College, Calif.

Writing In West Germany

As a subscriber, I am still trying to read carefully through several years' issues because all my free time was devoted to writing. And how much I have missed! Your magazine—each issue—contains information that must be read on the spot. So fellow writers, when your *A&J* comes to the door again, drop everything else. It's worth it one hundred times!

As a writer living overseas (West Germany), it is somewhat more difficult for me to keep abreast of the demand market for articles. Can anyone suggest assignments for articles that could best be done in Europe?

I would appreciate any suggestions as to article or photo assignments, pertaining to European places, organizations, or people. This includes travel and commercial (marketing) articles as well. Also, I am able in my free time to undertake research for other writers, gather information, take photographs. Thanks very much for your welcome ideas.

E. W. GIESECKE

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Consistently Useful

Author & Journalist is the one writers' magazine that I subscribe to consistently—genuinely helpful, absolutely necessary for markets, articles, and encouragement.

GRACE HOLLIDAY SCOTT

Long Beach, Calif.

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Fantastic? Not at all . . . Hundreds of People Make That Much or More Every Year—And Have Fun Doing It!

Some authors may be born, but most are made. You can learn writing just as you learn plumbing, or typing, or farming, or law, or medicine, or fashion designing or cooking. There's no mystery. Your next door neighbor, unknown to you, may be depositing publishers' checks regularly. If she is, the chances are 100 to 1 that it is because she learned her trade.

How To Get Started As A Writer

There are more opportunities in the writing field today than ever before. And getting started is easier than ever before, too . . . If you know literary techniques, markets and the devices of professional authors. Yes, if you like to write you probably have enough talent to become a published author once you've learned how to tailor your material to the requirements of editors.

Professional Writers and Editors Guide You Every Step of the Way!

The famous NEW YORK SCHOOL OF WRITING has trained hundreds of young writers to be successful writers. We can do the same for you . . . because our staff of active professional writers teach you the techniques they have mastered through years of trial and error experience. Magazine and book editors on our instruction staff show you how to slant your manuscripts so they become acceptable. And one of the nation's leading literary agents, who sold TEAHOUSE OF THE AUGUST MOON, works closely with our students in actually marketing salable material on a 10% commission basis.

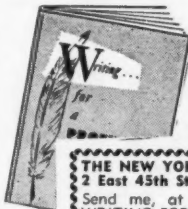
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Contests and Awards

The Academy of American Poets has announced its fourth annual contest "for the discovery and encouragement of new poetic talent." The contest is open only to book publishers, each of whom may submit one unpublished manuscript which he will agree to publish. The academy will buy 1,000 copies of the published book, which it will designate as the Lamont Poetry Selection.

Complete data and entry blank are obtainable from the Academy of American Poets, Inc., 1030 Fifth Ave., New York 28, N. Y. Closing date, June 15.

— A&J —

The Eugene F. Saxton Memorial Trust, 49 E. 33rd St., New York 16, offers fellowships up to \$2,500 to enable talented writers to finish book projects in fiction, non-fiction, and poetry, Harper & Brothers established the awards in 1943 in memory of Mr. Saxton, for many years editorial director of the firm.

Detailed information is obtainable from the trust.

— A&J —

The Ted V. Rodgers awards for 1956-57 are now open. Published material on highway improvement or highway use is eligible; it must have appeared in a newspaper or magazine between July 1, 1956, and June 30, 1957.

There are three categories—magazines, daily newspapers, weekly newspapers. In each there are

three prizes—\$1,500, \$700, \$300—to the authors of the articles or editorials adjudged best.

Data are available from the ATA Foundation, 1424 16th St., N. W., Washington 6, D. C.

— A&J —

Huckleberry Mountain Workshop Camp announces a contest in four divisions—short-short stories 1,500 words, photo-journalism (photo and caption), juvenile fiction to 1,800 words, poetry to 24 lines. First prize is one week's board, room, and tuition in the prize subject, second prize one week's tuition in one subject.

Closing date, May 1. Address Evelyn Haynes, Huckleberry Mountain Workshop Camp, Hendersonville, N. C.

— A&J —

In requesting information from the sponsors of any contest the writer should enclose a stamped self-addressed envelope, preferably No. 9 or No. 10.

PAGES FOR WAGES

By S. OMAR BARKER

To write a story just for glory
May be a noble fashion,
But I'm still one whose yarns are spun
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What Can Exposition Press Do for the Author of a **REJECTED** Manuscript?



As a case in point, we cite the success of **HOW TO HAVE A GREEN THUMB WITHOUT AN ACHING BACK**, An Exposition-Banner Book now in its 3d-edition.

After the 1st-edition sellout of this title, Exposition Press published the 2d and 3d editions—at no expense to the author. In the 6-month period, Ruth Stout earned \$1,482.94 in 2d-edition royalties. (Our authors receive 40% royalties on the first edition and 20% royalties on subsequent editions). An extensive prepublication sales-promotion and publicity campaign proved effective in establishing a market for "Green Thumb," a book which had been rejected by the regular trade publishers as "noncommercial."

ACCLAIMED BY THE CRITICS

Ladies' Home Journal: "... the liveliest book ever written on mulch gardening. The author has devised a new and apparently foolproof method which ... will make you change your ways. ..."

New Haven (Conn.) Register: "... something that every tiller of the soil will approach with open arms ... A sister of Rex Stout, she, too, has a talent for expressing commonplace gardening in arresting fashion. ..."

N. Y. Herald Tribune: "... Miss Stout's chief delight is in proving the experts wrong and testing short cuts. She has fun; and the reader shares it. ..."

Prevention Magazine: "... Here is a garden book for everyone. ... Ruth Stout has managed to pack so much cheer, common sense and good humor into it that you sometimes forget it's a book about gardening. ..."

Syndicated Review (in Conn. newspapers): "... the little 'green' book may well become a gardening bible. ..."

PROMOTION BRINGS SUCCESS

As a result of the wide publicity and sales obtained for her book by Exposition Press, author Ruth Stout has been commissioned to write feature articles for *Popular Gardening* and other periodicals—she has been invited to lecture before garden clubs throughout the Northeast—and her garden has been selected for research study by Cornell University.

The Ruth Stout story is highlighted here as an example of what Exposition Press can do for the author of a work which has been prejudged as too "limited" or "specialized" in appeal or as "noncommercial" by regular trade publishers.

We publish every kind of book—from the little volume of verse and the first novel to the scholarly study and the critical essay. We expend every effort for each one of our books by exploiting all possible publicity and sales outlets. If you have a completed manuscript, send it to us for a prompt (and free) editorial critique.

NEWS OF OTHER EXPOSITION BOOKS

THE GRAIN TRADE: An Exposition-University Book, published Sept. 28, 1956. By Oct. 31, one month later, the author had earned \$1,252.80 in royalties. Book also adopted as a text at Kansas State College and Southern Illinois University.—**ONE AND THE MANY:** A 3-column picture story on the author, Naomi Long Madgett, and her book in *The Pittsburgh Courier*; and in a glowing review in the magazine section of the *Afro-American* newspapers, the noted critic, Saunders Redding, writes: "It happens maybe once in ten years, but sometimes it happens twice in ten years—if you are very lucky. And it's happened twice. There was Gloria Oden [another Exposition poet] first. Now there's Naomi Madgett ... a 'natural' poet. ..."

POETRY BOOK-MANUSCRIPT CONTEST

Write to Henry Harrison, Contest Manager, for the full details of our Poetry Book-Manuscript Contest for 1957 (May first is the deadline). Also learn about our exciting and exclusive new means of promoting poetry books over 435 radio and TV stations.

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THE STORY CREATOR

in **PLOTTING WITHOUT TEARS** was developed to help my clients think through their material as a professional does. Unlike other plotting devices which merely give you disconnected skeleton outlines, a setting or a mere jumble of words and sentences, it provides you with an unlimited number of plots from a source **which never gets used up and which is always being replenished—your personal experience.** It gives you the method the successful veteran uses—perhaps unconsciously—as a basis for his stories.

The inexperienced writer often suffers sadly from the literary equivalent of stage fright. He stares at the fire, or the wallpaper, his mind a blank; he cannot get started. He says to himself, "How can I begin? I can't think of anything of a plot or story nature." And that one thought, that he **can't** think, if it may be called a thought, occupies his brain revolving like a merry-go-round and getting nowhere. He is like a tongue-tied amateur actor, too nervous to begin.

Well, **THE STORY CREATOR** in **PLOTTING WITHOUT TEARS** will give him a start at any time. It will always stand ready to break the ice of a temporarily frozen imagination. Instead of staring at the wallpaper, it will put his mind to work on something practical that will grow into a story of some popular type such as is published in magazines or shown on television and movie screens.

One of its first purchasers, a prolific and successful writer of some 700 published stories, had this to say about **THE STORY CREATOR**:

"In my opinion, it has already helped me think more effectively on the subject of plotting and writing stories. I believe you are the first one to call attention to certain facts in story structure and plotting in the 30 or more years I have been cerebrating ideas about the short-story."

Whether you are a professional or an untried writer, whether you write for magazines, television or the screen, **PLOTTING WITHOUT TEARS** with its **STORY CREATOR** will spur your imagination, and give you a steady supply of original and salable story ideas. It will not mechanize the writer's imagination or stifle his individuality by requiring him to reconcile to one another, or combine with one another numerous factors labeled "Complications," "Predicaments," "Problems," etc. It is the perfect, non-mechanical plotting system, and is now being used in several universities, in television and movie studios as well as by successful magazine fiction writers. In its second printing, it is being offered at a very reasonable price—a mere bagatelle when you consider it will provide you with the step-by-step method for developing an unlimited number of story plots containing all the necessary elements that make a story salable.

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Books for Writers

In this department are reviews of new books of special interest to writers. As a service to its readers, Author & Journalist will supply any of these books at the published price postpaid. Send order with remittance to Author & Journalist, 1313 National Bank of Topeka Building, Topeka, Kansas.

SIXTY YEARS OF BEST SELLERS 1895-1955, by Alice Payne Hackett. R. R. Bowker Company. 270 pages. \$5.

In 60 years five American books have each sold over five million copies. Three are novels—Sheldon's *In His Steps*, Caldwell's *God's Little Acre*, and Mitchell's *Gone with the Wind*. The other two are self-help books—Spock's *Common Sense Book of Baby and Child Care* and *Better Homes & Gardens Cook Book*. In these same 60 years 306 books have attained sales of more than a million copies each.

While in the earlier years fiction sold best, more recently non-fiction titles among best sellers have outsold fiction almost two to one.

You'll find these and hundreds of other interesting and significant facts in Miss Hackett's book. It is the only authoritative guide to the most popular books of the last six decades. Interesting to anyone, indispensable for the study of literary trends.

THE BEST AMERICAN SHORT STORIES 1956, edited by Martha Foley. Houghton Mifflin Company. 382 pages. \$4.

Like all Miss Foley's anthologies and Edward J. O'Brien's before her, this collection is made up of stories—21 in all—of high literary character with no concession to formula or popularity. Only six are from general magazines, the rest from literary periodicals commonly classed as "little magazines." Most of the authors are young, and their work has freshness and vitality added to keen analysis of character.

In her introduction the editor comments wryly on the inferiority of fiction in the mass circulation magazines to articles in the same publications.

THE LADIES' HOME JOURNAL TREASURY, edited by John Mason Brown and the Editors of *The Ladies' Home Journal*. Simon and Schuster. 600 pages. \$7.50.

This is a collection of representative stories, articles, poems, illustrations, even advertisements, that have appeared in the *Ladies' Home Journal* from its founding in 1883. A beautiful volume, full of fascinating stuff.

The book is more than an anthology, however, more than the history of a notable magazine. It is a picture of changing America—its tastes, its opinions, its prejudices too—over 75 years. *The Ladies' Home Journal* has not only mirrored these points of view but has kept constantly a little ahead of them—probably the truest mark of the successful popular magazine.

WHAT HAPPENS IN BOOK PUBLISHING, edited by Chandler B. Grannis. Columbia University Press. 424 pages. \$5.50.

A comprehensive discussion of the many factors in book publishing, including selection of man-

AUTHOR & JOURNALIST

uscripts, production, advertising, publicity, selling, legal problems. The book deals also with specific types of publishing, such as juvenile, religious, technical, paperbacks, university presses, and book clubs.

Twenty-one experts in various phases of publishing each contribute a chapter. The book is therefore an authoritative manual. It should be valuable not only to people in the book industry but to authors, most of whom are not too familiar with the techniques of publishing.

THE LAW OF LITERARY PROPERTY, by Philip Wittenberg. World Publishing Company. 286 pages. \$5.

The only authoritative and up-to-date book for the non-lawyer covering the various laws that affect specifically writers, editors, and publishers—copyright, libel, fair use, privacy, plagiarism, censorship. It answers accurately—and entertainingly—scores of questions that come up in a writer's everyday professional life.

The author is a distinguished authority on law as it affects the arts, and has appeared as counsel in many suits affecting authors and publishers. Unlike most lawyers, he is a brilliant writer, author of several books and contributor to various magazines.

BRANDED WEST: A WESTERN WRITERS OF AMERICA ANTHOLOGY, edited by Don Ward. Houghton Mifflin Company. 256 pages. \$3.

This is the fourth collection of stories by members of the Western Writers of America, the pro-

fessional organization of Western writers which is doing so much to promote better writing and better publicity in its field.

The anthology contains 15 outstanding stories ranging from rollicking humor to grim seriousness. The quality of the stories is indicated by the fact that many of the characters stick in the reader's memory. You'll find no better examples of contemporary Western writing.

FOUR THEORIES OF THE PRESS, by Fred S. Siebert, Theodore Peterson, and Wilbur Schramm. University of Illinois Press. 164 pages. \$3.50.

The clearest exposition to appear in print on the four notable theories of the function of the press in society—the authoritarian, libertarian, social responsibility, and Soviet Communist concepts. The presentation is objective—each concept is accurately presented with arguments pro and con. The theory of social responsibility, of course, is recognized as growing in acceptance in all except Communist countries.

AN AGE OF FICTION: THE FRENCH NOVEL FROM garet Guiton. Rutgers University Press. 250 pages. \$5.

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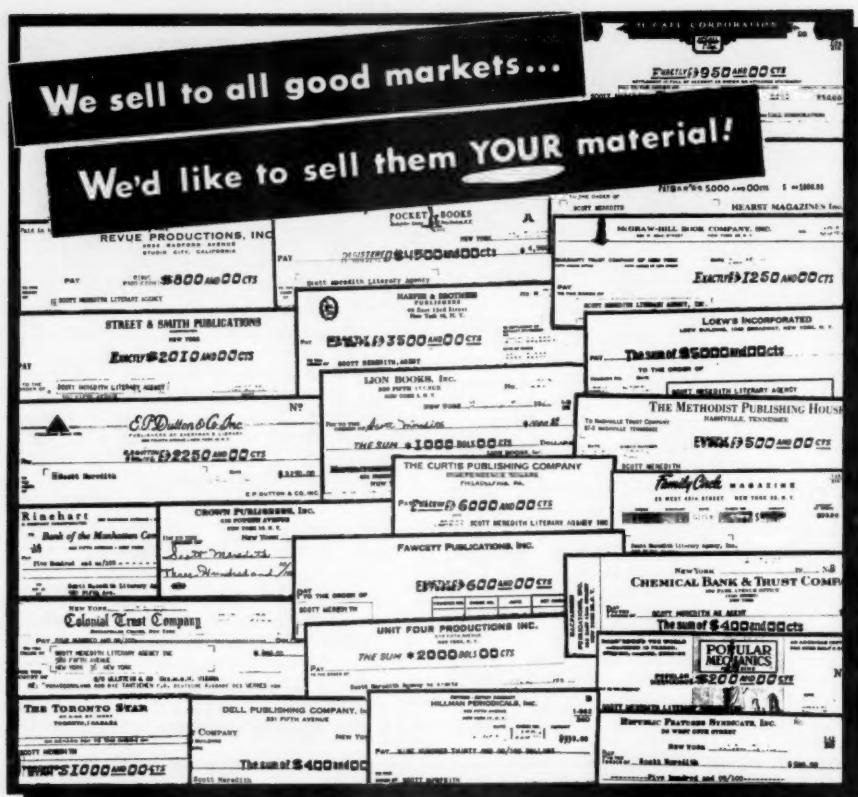
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HOW WE WRITE STORIES TOGETHER

By MARGARET AND LESLIE GORDON BARNARD

IN a household that lives by producing short stories, we think that collaboration is the ideal answer to some of the problems that we, in company with other freelance writers, are constantly facing.

The short story form has always appealed to us. You might say that it chose us rather than that we chose it. We like those distinguishing characteristics which make it different from any other form; the presenting, for example, of a significant segment of life at a particular moment of crisis that is likely to have an immediate as well as a far-reaching effect on a certain character or characters.

We are lured, even, by its often severe technical demands. By reason of its brevity, the short story cannot as a rule undertake a detailed account of all the factors that lead up to the moment of climax. It is difficult, also, to portray in detail more than the one dominant character, with perhaps a small "supporting cast." The segment of life one wishes to present must give the impression of overall unity, and the action, whether physical or psychological or a combination of both, be taken "at the boil." Therefore the writer's ingenuity and technique—and delight in the amazing fluidity

and expressiveness of his native tongue—are challenged.

Our collaboration in the short story was one of those things that "just happened." Some years back we got to talking over a story idea and decided to make it a joint project. The result sold, first time out, to *This Week* magazine, and we split a pleasant check, plus one or two more as the story appeared in English and Scandinavian magazines.

Then, curiously, after this promising start, we let collaboration lapse until an idea—with a maritime background—sprang into being with a fine spontaneity while we were on a summer vacation in Nova Scotia. We talked it over, made reasonably full notes, but not until November shaped it finally. This one landed in the *Ladies' Home Journal*. Since then, although in the main our fiction separately, when an idea beckons us both, we work together on it.

We feel that collaboration should be a natural or not at all. If the other person's idea doesn't sell itself or engender enthusiasm, let him work it out for himself, we say.

Once the value of an idea is jointly agreed upon we have a number of "talk sessions"—not solemn expansions of possibilities, or analyses of motivation and plausibilities, but rather excited and spontaneous creation as the thing takes shape. Concurrently, or later, each of us writes down bits and pieces as we individually see them: snatches of conversation, a brief incident, maybe a phrase or a sentence that evokes atmosphere or drama. This can take considerable time and very often is done in between stories we are currently working on.

Then, one or the other of us takes the bits and pieces and makes a first draft of them, arranging them chronologically, ready for a first reading. At this stage there are many gaps which need to be

Leslie Gordon Barnard and Margaret E. Barnard, husband and wife, have been for years among the outstanding professional writers of Canada. Each has appeared in leading magazines in the United States as well as many other countries. Likewise they have collaborated extensively on short stories and radio scripts. Mr. Barnard is a well-known lecturer on literary subjects; Mrs. Barnard appears often as a commentator on the radio. Their home is in Montreal.

filled in. Also at this stage it is easier to judge what episodes and incidents need emphasis or underpinning.

Again we make notes—not cold, constructional notes such as *At this point the hero, or heroine, should begin to have an inkling of the truth*, but live ones that could be integrated into the story, such as *For the first time she considered what it would be like to be David's wife*, or perhaps something more atmospheric and nostalgic like *She would never hear the bell tolling without remembering*—evocative phrases that more likely than not will become part of the finished job.

A more complete draft of the story is now made embodying these additions and developments, and the thing begins to emerge as a fully rounded story; but the end is not yet. A third and, we hope, a final draft is drawn off, usually by the one who had the original idea and therefore is closer to the basic mood of the piece.

This really gets a going over. Some material, alas, must be discarded. Other material is shifted from one place to another—a very important procedure which can heighten amazingly the impact of scene or characterization. Some cutting is always advantageous, no matter what the length of the story. At last the moment arrives when the manuscript can be typed for an editor's eye and sent out under both names.

All this is not as unremitting drudgery as it sounds, although the discipline of putting words on paper, as Galsworthy says, is never easy. If the people are alive and the story "warm" the drudgery becomes only a means to, we hope, a happy ending—for us, if not always, if we are to be true to life, for our characters. The right, the honest, the logical ending to a story—that final vital impression and impact—is another and often major problem on which two heads may conceivably be better than one.

Incidentally, we find that collaboration solves for us the difficulty of a woman dealing with a masculine outlook or mode of speech, and vice versa. A few male writers—who could perhaps stand in for Dior or Norman Hartnell—are at ease in costuming their fictional women; but many are completely at sea. A man can't always be trusted, for instance, to conjure up a dress that might have special associations for the heroine. He could probably tell you what color it is, or even what the material sounds like as it slips over her head; but he couldn't for the life of him tell that the tiny pearls sewn on the shoulder strap made her heart ache with remembrance.

IN the same way there are masculine reasoning processes and idioms of speech that a mere woman can seldom present with final authenticity. So the male side of your team of collaborators is helpful in judging the effect of a woman's actions or speech on a man while the distaff side can better assess what effect a man's actions or words would have on a woman. Again, this is not done coldly or mechanically, but instinctively.

We find other practical good in this business of collaboration. Take that story you have written and then discarded because it hasn't quite jelled. You know it has possibilities, but your own eye is jaded and your approach is stale and un-

profitable. How satisfying to be able to turn it over to another partner whose fresh viewpoint, nine times out of ten, is able to redeem it! Suppose you do get only half the check it brings in: that's more than you would have had if the story stayed on the shelf.

Or, take the story which you have started so hopefully but which, halfway through, has bogged down dismally. You don't know which way to go next and sit frustrated and fed up, head in hands, staring at the typewriter. What a relief to hand it over and say, "Now, how about you taking a shot at this?" and walk away, whistling, into temporary freedom at least!

THE fresh viewpoint, the uncluttered approach, the advantage of two heads concentrating on one job—these are primary values of collaboration. But there's a catch in it. Just any two heads won't do. To work successfully the owners of these heads need to have many things in common. Their interests, their general outlook on life should be basically the same. This does not mean that they have to agree on every last detail of every last thing. Besides being humanly impossible, it would be intolerably dull. Diversity in unity makes for a richness of the whole. Unless you can give and take, unless you can discipline your own ego and be as eager to see and appreciate your partner's viewpoint as to defend your own, collaboration is not for you. There is no room in collaboration—or so it seems to us—for egotistical obduracy, but there is, and should be, plenty of room for a reasonable and legitimate tenacity in contending for what is best, no matter who thought it up.

When we are working on a story we often have divergent opinions, not so much on the main line or drive of the story, but on the details of telling. It may be that one of us thinks that an episode should be presented dramatically, on stage, while the other feels equally strongly that in this particular instance it should, for the sake of balance and the rhythm of telling, be done in straight narrative or as an impressionistic mental flight.

"What do you do in case of a deadlock?" we are often asked.

Well, after due discussion and a dogged holding to our separate opinions we have to come down to this bedrock—that the final decision has to be made on what is best for the story, let the chips fall where they may.

We've had a lot of fun, a great deal of satisfaction, and some very tangible returns out of our collaboration. Sometimes friends come to us with a current effort of ours now in print, and say confidently, "I just know Leslie did this bit," or "That's certainly Margaret's writing there." When we can look at each other and smile and say that, on the contrary, it was quite the other way around, then we feel that we have done a successful job of combined operations. Indeed, as we read over some of our work later on, we ourselves often cannot be sure which one of us did this bit and which one that.

If you can achieve this, real collaboration has set in. It is a thing of the spirit, not just of the disciplined mind or effective techniques. And it is the spirit that gives life, even to short stories.

A Good Living from Writing

By PAUL D-B. DAVIS, SR.

IF you happen to be one of the die-hard, old-school wouldbe writers who enjoy starving to death while waiting for the world to recognize your true genius, take my blessing and turn past this page. I want to talk only to men and women who honestly want to write but are troubled by the gnawing fear that the grocer may stop delivering before the mailman starts bringing in those acceptance checks.

There is a way to write full-time, and earn a livable, loveable, *dependable* income in the process! Anywhere you see a sign that says "Advertising" there is a potential writer's job—work that involves creative writing, thinking, and diversification of interests. Every ad you see on billboards, in magazines and newspapers, on television and the radio, is earning some writer a healthy income! Throughout the country in cities of a few thousand to the large population centers, advertising agencies are enjoying continued prosperity, and the need for good copywriters is ever increasing. There is no reason why you can't cash in on this bonanza . . . provided you can write, and can measure up to agency standards.

For those of you who have never seen a real, live copywriter in captivity, he may be anything from the one-man fireball agency to a typewriter jockey turning out production line stuff from someone else's ideas. Granted these two cases are the extremes, just what does copywriting offer a wouldbe writer?

To begin with, it offers him the salary security of a full-time income. I might add that most experienced copywriters pull down a pretty sizable figure. This is because advertising is one of the few professions left that wants—and is willing to pay for—creative work. Job security in advertising, despite popular belief to the contrary, is unusually good. The majority of job changes in this business are employee-initiated rather than through action of the employer. Of course as in any job, the better your work becomes, the more you'll be worth to your agency and the less likely you are to be out looking for a second chance.

One word of warning at this point. There is no room in advertising for the "satisfied" man—nor is there room for the Big Dealer who wants to run the show. Advertising demands the ultimate in teamwork—you *must* play ball. As a general rule agencies are compact, efficient organizations where one man dragging his feet can be spotted (and eliminated) immediately; one "big wheel" can gum up the works in three minutes. These are

danger zones in advertising. I do not mean, however, that agency personnel are unreasonable. They expect an occasional relapse of can't-get-started-ness in copywriters, and will often wink at a rare grandstand play—but it's a bad habit!

A copywriter's career offers other benefits as well. One of these major "extras" for the writer is the tremendous education he will acquire. Of course a new man will have to learn the agency operation, but aside from that, a copywriter must be completely familiar with all his clients and know every detail of their work. This facet of the business is a ready-made gold mine for the writer who wants to continue his freelance fact and fiction as a sideline. A copywriter is in an ideal position to gather background material on a host of subjects providing grist for his literary mill. Because every client requires highly specialized knowledge, all catalogues, trade papers and newspapers are potential textbooks for the copywriter. Added to this, most six-month-old advertising cubs have learned more about discipline, deadlines, the value of accuracy and conciseness, than the average freelance writer picks up in a lifetime.

If you are willing to give this field serious consideration, you'll be interested in your chances of advancement. Naturally, everyone wants to get ahead. Everything else being equal, the copywriter has one of the best job-potentials in an agency. For the man concerned only with rising to the top of his profession, and caring little about writing, the next step from copy is usually account executive—the advertising salesman and client-contact man.

Agencies are especially pleased, however, with newcomers who are most interested in sticking to copywriting. All too often these agencies are approached by beginners wanting an entrée to advertising, and are willing (if absolutely necessary) to write copy as a starter—but they are quick to mention that this is only a steppingstone to them. Fortunately, there is every bit as much advancement, possibly more, for the man who wants to make copywriting his career.

From outside an agency, the job may look static simply because the job title does not change. Usually a copywriter can hope for no more than someday to have the title of copy chief. But . . . he can also look forward to constant salary increases and advancement in the agency chain-of-command up to the point where he has become a recognized power in the scheme of things. Quite often, too, the executive staff of an agency draws one or more of its members from the rank of copywriters.

Remember always that the writer is a key figure in every advertising set-up. In some cases many accounts may be sold on one man's copy to the point that if he changed agencies they would follow suit. Certainly such a writer carries a big stick in the agency. Even disregarding this type of power, it is still true that a writer's worth in-

After experience as a feature writer and the preparation of more than 100 books and manuals for an electronics manufacturer, Paul D-B. Davis, Sr., entered the advertising field. He now is copy chief for a large advertising agency in St. Louis. He continues to freelance—chiefly articles but some magazine and newspaper poetry. Also he is a staff writer for the business magazine Volt-Age.

creases directly with the length of time he has been associated with an agency—he knows the accounts thoroughly, has an excellent knowledge of agency policy, and is usually a pretty fair ad salesman in his own right. Therefore it is not surprising that few jobs offer more potential advancement than that of copywriter.

SO we're agreed that copywriting is a plush berth for wouldbe writers. Obviously copywriting jobs don't go begging. Which brings us to the flip side of the coin—what must the writer bring to advertising? What is expected of him? The most significant requirement is, *he must want to write!* This is not a simple aphorism; a copywriter won't last longer than the proverbial snowball on a hot plate if he doesn't like to write above all else!

It is this devotion that will pull him through the depths of depression created by cantankerous clients, drag him across the desert of slack season, and buoy him up in the sea of midnight oil. Time and again a copywriter must produce the best possible copy while his posterior is still raw from recent chewing. He must endure the practical jokes of typographers and space peddlers, the suspicions of the art department, and the haranguing of all account executives. He must consistently produce outstanding ads, yet be equally prepared to come up with something immortal for the client that just doesn't like anything.

So be it. If you're still with me, you've begun to realize that a copywriter earns his sometimes high salary. There will be times—many of them—when he will be expected to work long after sane people have departed for the comfort of home and an understanding wife. By all means he will have to swallow his pride of authorship and watch some truly great brain child meet its end in the circular file. But over the long haul, a copywriter's job is a satisfying one to people who want to write.

Well, *quo vadis?* or loosely translated, where do we go from here? If you think copywriting may be your dish, the all-important question then becomes: "How do I land that crucial first job?"

Writing copy—for that matter all of advertising—is a first cousin to show business. Part of this relationship is apparent in the methods (or lack of them) available to the person wanting to get a start in the business. There is no tried and true, unfailing method to enter the copywriting field. On the other hand, there are very few ways that won't work at least part of the time. However, as always, it is best to be properly prepared. For this reason a degree in journalism is highly recommended to the neophyte copywriter. At very least it will help gain audience with the ruling powers of most agencies.

Without the education and without any great background in writing, the search for suitable employment becomes somewhat difficult—yet not impossible.

Samples are a *must* for job-seekers. If you have no published work, take time to type up some examples of your work. Naturally, it is always best to submit samples closely allied with the agency's specific field of interest. If possible, make up sample ads for the agency to see including your copy and also a rough sketch of possible art work.

Most agencies don't expect finished art from a prospective copywriter—but they are at least as interested in the originality of your ideas as in your ability to string words together correctly.

Several approaches to the job-finding situation are available to you, with several factors working to your distinct advantage. Possibly the most direct method of attack is simply to start making the rounds of all the agencies in your area. It may be surprising to you at first that almost all agencies will take the time to interview you, even on a so-called cold contact basis. The reason for this is that advertising men are constantly on the lookout for new talent, and when it presents itself they usually talk business even if no definite opening exists just at that time.

If you prefer to plan your strategy from a home base standpoint, you can make the rounds by telephone—not so effective as the personal call, but then it consumes a lot less time. Another variation is to make use of one of advertising's own tricks, and turn to direct mail. A good mailing piece, selling YOU to the advertising world and circulated among any and all agencies, sometimes creates the desired interest. An important point to remember, though—regardless of the approach you use—when you apply for a job you are actually using a form of advertising! The type of presentation you make *about yourself* can greatly influence the amount of advertising an agency thinks you know.

Soon after you start talking to agency representatives you will learn that, generally, new copywriters fall into about four groups. As far as I know there are no particular names for these categories, but for purposes of identification let's call them trainee, beginner, journeyman and master.

The trainee is hired (if at all) on the assumption that he knows little or nothing about either advertising or writing. His pay is about equal to that of a hungry office boy. He is usually very young, but intelligent enough to have possibilities. This is, in my opinion, a pretty shaky approach to the position, but for the "work your way up from the bottom" boys . . . this is the bottom! For the boy who wants to start early in the advertising business, I suppose this is the best and only way to do it but I suggest that a grown man make his approach in the next bracket, that of the beginner.

The beginner is in a little better situation than the trainee. He is expected to bring a good deal of knowledge with him either about advertising or writing; rarely both. This is probably your niche. The beginner usually starts off at a reasonable pay rate with outstanding growth potential in the very near future. Quite often he will be hired on a short-term trial basis. Don't cringe from this. It works both ways. If you're any good, it gives you the opportunity to prove it right off. If you aren't, it saves you many months, maybe even years, of wasted effort.

The transition from beginner to journeyman is a little hard to nail down. Fact of the matter is, it sometimes is impossible to distinguish at just which stage you've been hired. Naturally, there is much overlapping.

The difference between beginner and journeyman is more one of degree than of scope. The journeyman copywriter is usually rather well-

[Continued on Page 18]

Do You Laugh Your Greatest Powers Away?

THOSE STRANGE INNER URGES

You have heard the phrase, "Laugh, clown, laugh." Well, that fits me perfectly. I'd fret, worry and try to reason my way out of difficulties — all to no avail; then I'd have a hunch, a something within that would tell me to do a certain thing. I'd laugh it off with a shrug. I knew too much, I thought, to heed these impressions. Well, it's different now—I've learned to use this inner power and I no longer make the mistakes I did, because I do the right thing at the right time.

This FREE BOOK Will Prove What Your Mind Can Do!

Here is how I got started right. I had heard about hypnosis revealing past lives. I began to think there must be some inner intelligence with which we were born. In fact, I often heard it said there was; but how could I use it, how could I make it work for me daily? That was my problem. I wanted to learn to direct this inner voice, master it if I could. Finally, I wrote to the Rosicrucians, a world-wide frater-



nity of progressive men and women, who offered to send me, without obligation, a free book entitled *The Mastery of Life*.

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WRITER, Thy Name is Patience

By LAURA C. FREY

I SHALL willingly bet my last check that there isn't a published writer who hasn't received via lengthy letter or equally lengthy personal inquiry, "What do I have to do first to be a writer?" In response to an article titled "If You Have To Write" (*Author & Journalist*, September, 1956) I have been asked the same question in so many different ways that I have concluded that all writers are visualized as slap-happy jerks, grinding out finished ideas and plots with the casual monotony of a literary Univac. Transferred to paper, evidently by magic, they need only to be mailed to editors and checks pour in from all directions.

Well, Sir, I suppose one does occasionally achieve that idealistic level where an idea is written, submitted, and promptly accepted, but the rarity of the accomplishment is anything but encouraging. As a matter of fact, if the author likes to eat, it can be downright discouraging. Certainly, if I had the formula for any such entertaining and lucrative method, I'd have applied it a long time ago, and would currently be off skiing instead of striving to answer wouldbe authors as well as apply soothing balm to my own ego.

I don't know that there is a first step applicable to all writers. I would hazard a guess that the desire to write is an obvious "must." From there on in, only work and hard work will prove anything one way or the other.

Somehow, I think of the novice who asks "how" of another writer, as the same individual who buys any and all books on "How To Make a Million Dollars." The desire is there; the dream is just as nagging, but nobody ever made a fortune simply by escapist reading. The author of such books is a very clever fellow, but not so clever as to have made a million for himself.

By the same logic, who am I to advise anyone where to start in a writing career? I can only suggest.

Personally, I am of the opinion that endless reading is a prime requisite. What do other authors write about? How do they say it? Who published it?

The truth of the matter is, that like the concert pianist, a writer is never too good to practice and never so secure that he can make money forever on a theme or themes that have long since been wrung dry of originality. Writing means studying, analyzing, remembering, learning, and—particularly—recognizing the trend of public likes and dislikes. It is, after all, the public for which an article or story is written, and unless it is deliberately slanted to amuse, interest, or irritate the greatest number of people, it is of no value to the

harassed editor, concerned with the eternal mathematics of income and outgo.

The matter is never so simple, however. Assuming that one does read avidly, and does have a completely new and intriguing story, knowing beyond doubt of its value, there still remains the technique of writing. The editor is concerned with (1) the title, (2) the lead, (3) the body, and (4) the ending. Having put all those things together with talent and the spice of individuality, you have written a story that most readers will feel better for having read. They will be pleased, you will be paid, and the editor will be delighted to hear from you again. However, without the patience to study markets, the finest manuscript will come back with the unswerving instinct of a homing pigeon and with the speed of an angry eagle. It is most unlikely that James Joyce would be published in the *Christian Herald* and somehow I can't picture Ernest Hemingway appearing in the pages of *My Baby*.

To most beginners, the only magazines in existence are the so-called slicks. To hope for publication in any one of them before blood, sweat, and tears over smaller markets is akin to expecting our friend, the pianist, to appear in Carnegie Hall the day after he graduates from the local music conservatory. It has been done, of course. There is an exception to every rule, but the average individual who can lay claim only to a passionate urge to write can hardly be categorized as exceptional.

From experience, I think every person able to read and write harbors fondly the opinion that within himself lies the greatest plot ever conceived. Naturally, the only drawback is that he just can't find the time to write it. What he means is that he is not willing to risk trial and error, he is not willing to plod through techniques, slants, markets, expressions, facts, typing and retyping, writing and rewriting and editorial rejections. If he were a writer first, last, and always, that story would find a way to come out if he had to burn the words with a cigarette on tissue paper.

I can readily understand why the dreamer thinks of writing as the ultimate in careers. The published works of established writers look so easy! What the reader is not aware of, is the frenzied dedication behind that manuscript, which, when translated, means writing and rewriting, polishing and repolishing until it does look as though no effort had been expended. All of this must necessarily be done alone and for hours on end every working day.

Neither is there any guarantee that any given work, no matter how polished, will be published. I have heard of authors who were successful with books, but who could never manage to write a salable short story. Others maintain a paying output for months and then suddenly are confronted with a long stretch of rejection slips. To chart an author's income is very often like trying to record the flight of a yo-yo, but at his lowest ebb, the

Laura C. Frey has been for three years a full-time freelance writer of articles, verse, and human interest historical books. Her home is in Pennsylvania.

THE INSIDE STORY ON COOPERATIVE PUBLISHING

*a frank discussion . . . yours **FREE!***

The widespread lack of information about subsidy book publishing has deterred many authors from getting their books into print. Now, in a forthright and revealing booklet that every new writer should read, one of the foremost publishers explains clearly and frankly just how its cooperative book publishing plan works.

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writer patches the holes in his pants and keeps on trying. No matter what the odds are, he has manuscripts circulating constantly.

The unfortunate truth is that the time interval between submission and the arrival of a check may often mean the difference between health and starvation. Acceptance does not always mean prompt publication and in many cases, payment is not made until that happy event takes place. The first flush of pleasure at being "bought" is soon lost in the realization that you can't eat the editor's letter.

Very often a manuscript will be unheard of for months, during which time the author's hopes will soar. When it is returned, there is, as a rule, an explanatory letter stating that the writing is excellent, the subject is interesting but . . . The author is a victim of a specific reader age group, or popular interests, or the fact that ten thousand other authors thought of the same subject at the same time, or even the publisher's state of finances.

If he is really an author he will not be discouraged or vindictive. He will count every manuscript, every rejection, every acceptance and every editor's letter as a vital part of his knowledge and training. Remember the concert artist? He struggles for years with small orchestras, small audiences, small income, a variety of opportunities, and, one might say, even small critics. After he takes them all in stride, and continues to prac-

tice ten to 14 hours a day, he can be reasonably sure of success.

I have been asked if a college education is the first step to a writing career. Beyond a need for understanding English, it matters little what one's formal education is, so long as he is able to experience living either factually or imaginatively. In so doing, he does not moralize or criticize; he simply retains experiences, people, expressions, and events, some day to draw on them all for his characterizations and plots.

The human memory can be a remarkable storehouse for all these things, but a notebook is considerably more practical. It is a healthy practice to jot down anything worth noting.

Recently, an article appeared in which the author blandly stated that all writers must primarily be insufferable egotists. Perhaps he was knowingly speaking for himself, and certainly he's entitled to his opinion. I do not agree, however, having long since discovered the dismayingly truth that the more I think I know, the more I know I don't know. I am startled and pleased every time I see something of mine in print, but I am not so convinced of my talent and ability or even that what I have to say is important that I will continue to be published. Very likely, I won't be unless I work at it, and if that is reason to be egotistical, then there's something wrong with my mental thermostat. Be that as it may, I don't know any authors and haven't heard of any (in the working class) who have the money to afford being egotistical beyond enjoying a very human satisfaction that comes of achievement.

As in all endeavors worth while, a one-word summation might be PATIENCE. Not as a normal virtue willing to go a step or two beyond reasonable limits, but an all-consuming personality trait that doesn't know the meaning of discouragement. Writing is at best hard, frustrating, lonely work. It paradoxically demands an understanding of the world and the people in it while letting them go by the board in order to write about them. The few hours that can be set aside for relaxation are well spent when enjoyed with other authors, who analyze errors, offer help, suggestions, slants, and even personal secrets. You're on the right track now, but the rest of it is up to you. Writer, thy name must indeed be "Patience," and if you lack the stuff of which it's made, I have sympathy but no recipe for success.

A Good Living from Writing

[Continued from Page 14]

grounded in his job, learning to slide smoothly into a rush schedule, and able to match his writing speed to the work load. He is just beginning to show signs of the unbelievable versatility that will become his stock in trade. A journeyman's pay is a good deal higher than the beginner's, and he is subject to less jack-of-all-trades work than the lower echelons always fall heir to.

The last category, that of the master copywriter, is not of vital interest right now. This bird is usually intertwined in the nebulous management group which runs an agency, and he has long since passed the stage where he will be looking for a new job. As a general rule, when such people do change jobs, it is either because (1) the agency has col-

lapsed from under them, or (2) they have been literally "bought" by another organization. The master's job differs with each agency. It is enough to know that by the time you're ready for this step . . . you have a 50-50 chance of understanding it.

There remains only to say that I wish you luck. Remember that the going is not always easy; but then if you want a downhill pull writing isn't your game anyway. There is one additional advantage to being a copywriter that we haven't covered. The next time a sneering relation feels sorry for your wife and accuses you of being a "writer" (on the same plane as "Communist") you may be able to stuff a pay stub down his greasy mouth.

From Editors' Desks to You

After a period of backing and filling, the market for science fiction and fantasy fiction is growing again.

Larry Shaw, Royal Publishers, 47 E. 44th St., New York 17, is editing *Science Fiction Adventures* and *Infinity*, each issued every six weeks. The former uses action-adventure science fiction 12,000-15,000 words and also an occasional short-short. *Infinity* publishes any length of science fiction up to 15,000 words.

Payment is 1c a word up on acceptance on both magazines. Both also use cartoons relating to their field, payment being \$5 each.

Space Science Fiction, Republic Features Syndicate, 39 W. 55th St., New York 19, is in the market for science fiction embodying new concepts, "with the space theme being more realistic while still retaining futuristic aspects."

The same firm publishes *Tales of the Frightened* devoted to weird, bizarre stories with a strong element of fright.

Both magazines consider material of any length up to 50,000 words. At present they are especially open to collections of tales by a single author. They use cartoons also.

Marla Ray edits both. Payment for fiction is 1c a word, for cartoons \$5 each. Payment is made on publication.

—A&J—

Miss Hilda Wright is the new editor of *Secrets and Revealing Romances*, 23 W. 47th St., New York 36. Miss Wright was formerly editor of *Personal Romances* and before that was with the Macfadden chain of confession magazines.

Miss Wright promises fast decisions and prompt checks for accepted true-life stories. Payment is 3c a word up on acceptance.

—A&J—

Greyhound Publications, Inc., P. O. Box 217, Biscayne Annex, Miami 52, Fla., is interested solely in the racing greyhound, characterized as "a superb animal who is a champion athlete, wage earner, but also pet, pal, and faithful companion."

Greyhound Publications has published for 10 years the weekly *Greyhound Racing Record*, primarily a "trade" magazine almost 100 per cent staff-produced.

The company now has developed plans to produce a monthly "popular" [Continued on Page 28]

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The Writers' Conference and YOU

SHALL I attend a writers' conference this year? Many a writer will ask this question of himself—or of literary friends.

There is no answer that will hold good for everybody. A few writers are strictly "lone wolves." They never consult with other writers; they never mention writing in conversation. There is a distinguished novelist who writes under a pen name so that his friends and his associates in his prosperous shipping business will never know he is a writer.

If you are that kind of writer, and happy in being such, a writers' conference would probably annoy you. You'd be ill advised to depart from your set way of life just because other writers find conferences useful.

The average writer is not so seclusive. He likes to talk about writing. He joins a writers' club if there is one in his town. If not, he is likely to seek the opinion of his family and friends on his work even though he knows their judgment may be well-nigh worthless.

Perhaps he is doing pretty well with his writing, selling some (though maybe not to the markets he'd like), getting some encouraging comment from editors. Frequently, however, he feels he ought to be doing better . . . but isn't sure just how to go about it.

Or he may be a beginner, convinced that he has a certain degree of talent (how much he doesn't know) but conscious that his writing isn't getting anywhere—it lacks something.

Such writers generally will find a conference worth while . . . provided they pick the right conference for their needs and then do their best to get the most out of their attendance.

Fortunately for the individual writer, conferences differ widely. Since 1926—when the first was established at Bread Loaf—the number has grown to around 60. They are held in every region in the United States. There are three in Mexico, one in Canada. Most are under the auspices of colleges or universities. Some are operated by writers' associations. Others are carried on by individuals.

The most obvious difference in conferences is in the length of their sessions. There is the short conference—one to three days. Usually it is made up principally of lectures with opportunity to ask questions from the floor. The speakers often are stimulating, sometimes glamorous.

The short conference is akin to a specialized convention such as is held by teachers, sales executives, or architects. Those who attend and listen attentively get numerous suggestions they can apply to their work. They are fired with fresh ambition. They get casually acquainted with a lot of writers and would-be writers, for the short conferences enroll all the way from 100 to upwards of 1,000.

The longer conference, lasting from a week to eight weeks—usually around ten days or two weeks—offers intensive instruction. It is essentially a short course. The person attending enrolls in one or two subjects, preferably one—such as fiction, poetry, or drama.

The backbone of the typical conference is fiction. Increasingly, however, other fields are cov-

ered effectively, such as radio and television,* verse, drama, religious writing, nature writing, confessions, juvenile material, general non-fiction, books, photography, journalism, publicity, editing and publishing.

Here is an important point in choosing a conference. The writer wants to select one that gives good instruction in the field in which he is working.

Another important factor is the point of view of the faculty. Some conferences emphasize the effort to produce writing of literary significance while others stress salability—to any market.

You can get a clue to this from the literature that conferences will send you on request. Usually it contains data on the faculty. You'll discover from their names and what they've written the type of writing they foster.

Most of the longer conferences have small enrollment, ranging from 10 to 100.

The workshop method, with work submitted for general discussion under guidance of the instructor, is generally followed. There is also opportunity for detailed private consultation with the instructor. In many cases manuscripts are requested before the conference opens, so that the instructor will have opportunity to read them and think them over.

Of course there are also general lectures on writing by distinguished authors and editors. There are opportunities for recreation though a writer intent on getting the most out of a conference won't have much time for golf, bridge, and other pastimes.

The cost of attending a conference isn't very high. Tuition fees tend to be modest. Many conferences offer board and room at pretty low rates. Attendance at a conference will cost no more than the average person spends on a vacation of equal length.

Some writers attend a conference every year, finding it an invaluable refresher. If you've never attended one but know someone who has, ask him. We predict he'll recommend the experience highly. He may even be one of the many writers whom a conference really started on the road to successful authorship.

Of course no one should expect from a conference more than he puts into it. All writing depends on the writer. If one expects a surefire recipe for success from a conference, he won't get it, any more than he'll get it from a book on writing.

On the other hand, the writer willing to work can get from the right conference—right for him, that is—direction, guidance, criticism that will stay with him and help him in everything he writes.

A final word. If you're thinking of attending a conference, look over the following list, likewise the advertisements of conferences. Pick out several that you feel offer what you want. Write for their literature.

Better do it now. There is an increasing practice of limiting conference enrollments, and in some of them the limit may be reached within the next few weeks.

Writers' Conferences - 1957

EAST

Bread Loaf Writers' Conference, Middlebury College, Middlebury, Vt. Founded 1926. August 14-28. Subjects: fiction, non-fiction, poetry, juvenile literature. John Ciardi, director; Paul M. Cubeta, assistant director; staff: Léonie Adams, Eunice Blake, Kay Boyle, A. B. Guthrie, Jr., Bruce Lancaster, William Raney, William Sloane, Mildred Walker, others to be announced; special lecturers: Robert Frost, Lincoln Barnett, Catherine Drinker Bowen, David McCord, Winfred van Atta. Fees, including board and room, \$145-\$220. Fellowships. Expected enrollment, 175. Address Bread Loaf Writers' Conference, Middlebury College, Middlebury, Vt.

Chautauqua Writers' Workshop, Chautauqua, N. Y. Founded 1947. July 1-19 (extra week in poetry, July 22-26.) Subjects: fiction, non-fiction, poetry, radio and television, juveniles. Robert Francis, director; Margaret Widdemer, co-director; Walter S. Spearman, John Mahoney, Marjorie B. Paradis. University credit. Fees, \$25-\$60, including manuscript conference; lower rates for auditors. Address Mrs. Ruth Skinner, Chautauqua Summer Schools, Chautauqua, N. Y.

Fordham University's Summer Institute of Communication Arts, New York. Founded 1946. July 5-August 14. Subjects: journalism, radio, television, theatre, mass communication, creative writing. The Rev. John A. St. George, S. J., director; professional staff. University credit. Fees, undergraduate \$21, graduate \$25, per credit hour. Address Edward A. Walsh, Vice-Chairman, Fordham University, Bronx 58, N. Y.

Mildred I. Reid Writers' Colony, Contoocook, New Hampshire. Founded 1938. July 1-August 25. Subjects: short story, novel, non-fiction, plays. All subjects taught personally by Mildred I. Reid. Fees, including board, room, private instruction, and class, \$40 a week. Expected enrollment, 15 resident students each week plus day students. Half or full tuition available in exchange for services as hostess, also handy man. To June 25, address Mildred I. Reid, 49 Salem Lane, Evanston, Ill. After June 25: Contoocook, New Hampshire.

New York City Writers Conference at Staten Island, Wagner College, Staten Island, N. Y. Founded 1956. July 16-25. Subjects: fiction, non-fiction, drama, juvenile writing, poetry, readability. Gorham Munson, director; Charles Angoff, Hallie Southgate Burnett, Muriel Fuller, H. R. Hays, George R. Klare, others to be announced. Address Director, NYC Writers Conference, Wagner College, Staten Island 1, N. Y.

New York University Summer Writing Conferences, New York. Founded 1954. June 17-July 26. Subjects: fiction, poetry. Professor Oscar Cargill, director; Leonard Bishop, Oscar Williams; literary agents, magazine and book editors. University credit. Address Director of Admissions, Washington Square College, New York University, 100 Washington Square East, New York 3, N. Y.

New York Writers' Conference, New York, N. Y. (Sessions at a major hotel.) Founded 1956. November 7-9. Subjects: short-short fiction, articles, juveniles, TV scripts, magazine fiction, novels, etc. Irv. Leiberman, director; novelists, magazine editors, publishers, short story writers, TV editors, literary agents. Expected enrollment, 150. Address Irv. Leiberman, 565 Hipp Annex, Cleveland 15, Ohio.

Pemaquid Seminar, Damariscotta, Maine. Founded 1957. July 6-August 31 (weekly registration). Subjects: fiction, poetry, nature writing; also seminars in history, literature, social thought, education, languages. John F. Freeman, program director; Albert McLean, Jr., and others. Fees, \$48 a week. Expected enrollment, 40. Address Pemaquid Seminar, 2 Prescott Road, Concord, Mass., till July 1; thereafter, Damariscotta, Maine.

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For information write:

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ANNOUNCEMENT

The Second Pacific Northwest International Writers Conference will be held on the Beautiful Campus of the University of Washington at Seattle on July 25, 26 and 27, 1957, with a cruise on July 28th across picturesque Puget Sound to Kiana Lodge on the Olympia Peninsula for a salmon barbecue and Potlatch dinner. Two hundred fifty rooms have been reserved in the University of Washington dormitories for visitors.

Workshops will be staffed by leading authors and educators and special sessions on the theme of looking into the "windows of tomorrow" for new and fresh material will be novel, instructive and inspirational.

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For information, write to Dr. Benjamin P. Browne, Director, 1703 Chestnut St., Philadelphia 3, Pa.

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Workshops in fiction, article, juvenile and other fields conducted by top editors and writers. **Cash prizes!** All sessions held at Higbee Department Store. For details, write to:

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Cleveland 15, Ohio

Philadelphia Regional Writers' Conference, Philadelphia, Pa. (Sessions at Sylvania Hotel.) Founded 1949. June 5, 6, 7. Subjects: creative writing, television, drama, radio, religious writing, short story, short short, juveniles, literary story, mystery novel, poetry. Hobart F. Berolzheimer, president; professional staff. Fees, \$2 registration plus \$3 a workshop. Expected enrollment, 300. Cash prizes and other awards. Address Olga P. MacFarland, Registrar, P. O. Box 897, Philadelphia 5, Pa.

State of Maine Writers' Conference, Ocean Park, Maine. Founded 1940. August 21-23. Subjects: fiction, non-fiction, creative writing, poetry, juveniles, radio-television. Don Kelly, chairman; A. S. Burack, Loring Williams, Harold Willard Gleason, others to be announced. Fees, \$1.50 a day. Poetry prizes. Conference anthology. Expected enrollment, 250. Address Don Kelly, 37 Stone St., Augusta, Maine. For accommodations write: Ocean Park Hotel, Ocean Park, Maine.

Suffield Writer-Reader Conference, Suffield, Conn. July 28-August 3. Subjects: Fiction, non-fiction, poetry. Paul G. Anderson, Jr., director; Louis Untermeyer, George Abbe, Odell Shepard, others to be announced. Fee, \$75, all-inclusive. Address Suffield Writer-Reader Conference, Suffield Academy, Suffield, Conn.

Tufts Writers' Workshop, Medford, Mass. Founded 1952. July 8-19, July 22-August 2. Subjects: fiction, non-fiction, poetry, technical writing. John Holmes, director; Horace Reynolds, Paul Flint, A. S. Burack; also poets and editors. Fees, \$75 for each workshop. University credit. Address John Holmes, Tufts University, Medford 55, Mass.

University of New Hampshire Writers' Conference, Durham, N. H. Founded 1938. August 12-23. Subjects: fiction, non-fiction, poetry, radio. Carroll S. Towle, director; faculty to be announced. Fees, \$30-\$60; board and room, \$40. Scholarships, awards. Expected enrollment, 100. Address Carroll S. Towle, University of New Hampshire, Durham, N. H.

University of Pittsburgh Conference for Readers and Writers, Pittsburgh 13, Pa. Founded 1945. May 1-2. Subjects: writing and reading. Edwin L. Peterson, director; Simon Michael Besse, Rose Franken, Louis E. Kronenberger, Joseph Verner Reed. Fees, none. Expected attendance, 600. Address Edwin L. Peterson, English Department, University of Pittsburgh, Pittsburgh 13, Pa.

Writers' Conference at Columbia University, New York. Founded 1940. July 22-August 8. Subjects: short story, novel, articles, non-fiction, books, poetry, radio, television. William A. Owens, chairman; Martha Foley, Caroline Gordon, Léonie Adams, Vernon Loggins, Dorothy McCleary, Ernest Brennecke, Robert Greene. Free for students registered in the Summer Session. Address William A. Owens, 306 Alumni House, Columbia University, New York 27, N. Y.

Writers' Conference of the School of Journalism, Syracuse University, Syracuse, N. Y. Founded 1956. August 12-24. Subjects: short story and article writing. Dean Wesley C. Clark, director; Don Tracy, Roland E. Wolseley. University credit. Fees, \$56-\$90. Expected enrollment, 30. Address Dean Wesley C. Clark, School of Journalism, Syracuse University, Syracuse 10, N. Y.

Writing Center of the New School for Social Research, New York. Founded 1948. Workshops beginning late September or early October. Subjects: short story, novel, essay, articles, writing for children, poetry, plays, radio, television, film, literary translation. Hiram Haydn, Caroline Gordon, John W. Aldridge, Stanley Kunitz, Charles I. Glicksberg, Frederic Morton, J. Ernest Wright, Jean Garrigue, William Goyen, Granville Hicks, Gorham Munson, Mildred Kuner, Augusta Bak r, Flora Rita Schreiber, Irma Brandeis, Selwyn James, Sidney Alexander. Fees, \$35-\$60. College credit. Awards and prizes. Address Dean Clara W.

AUTHOR & JOURNALIST

Mayer, New School for Social Research, 66 W. 12th St., New York 11, N. Y.

Writing Toward Publication, University of Rhode Island, Kingston, R. I. Founded 1956. July 1-August 9. Instruction by David DeJong. Fee, \$85. Enrollment limited to serious writers—maximum number 25. University credit. Address Dr. Robert C. Aukerman, Director Summer Session, University of Rhode Island, Kingston, R. I.

MIDDLE WEST

Antioch Writers' Conference, Antioch College, Yellow Springs, Ohio. Founded 1957. August 19-30. Subjects: fiction, non-fiction, poetry. James McConkey, director; faculty to be announced. Tuition fees, \$50 a week. Enrollment limited to 50; admission on basis of a manuscript submitted or on recommendation of a college or university faculty member. Address Writers' Conference, Antioch College, Yellow Springs, Ohio.

Chicago Writers' Conference, Chicago, Ill. (Sessions at Congress Hotel.) Founded 1955. April 25-27. Subjects: fiction, non-fiction, juvenile, television. Irv. Leiber, director; Dorothy F. Arbuckle, Eugenia Price, Adele M. Ries, Rosamond DuJardin, William F. McDermott, Annette Victorin, Florence Marvyn Bauer, Gail Brook Burkett, Richard Dunlop, Lachlan MacDonald, T. Otto Nall, Francis G. Edwards, George Fox, Janice Gosnell, Clyde S. Kilby, Betty J. Russell. Expected enrollment, 150. Address Irv. Leiber, 565 Hipp Annex, Cleveland 15, Ohio.

Christian Writers and Editors' Conference, American Baptist Assembly, Green Lake, Wis. Founded 1948. July 27-August 3. Subjects: fiction, features, curriculum, poetry, photography, church publicity, missionary writing, devotional writing. Creative writing open to those attending first week, August 3-17. Dr. Benjamin P. Browne, director. Fees, \$15 for one week, \$8 each for second and third weeks. Expected enrollment, 200. Address Dr. Benjamin P. Browne, 1703 Chestnut St., Philadelphia 3, Pa.

Cleveland Writers' Conference, Cleveland, Ohio. (Sessions at Higbee Department Store.) Founded 1952. June 27-29. Subjects: TV script writing, magazine writing and book writing, both juvenile and adult. Irv. Leiber, director; speakers to include TV script buyers, magazine editors, and publishers. Expected enrollment, 200. Address Irv. Leiber, 565 Hipp Annex, Cleveland 15, Ohio.

Detroit Writers' Conference, Detroit, Mich. (Sessions at Crowley, Milner & Co. Department Store.) Founded 1956. August 22-24. Subjects: juveniles, articles, fillers, TV scripts, books. Irv. Leiber, director; publishers, magazine editors, professional writers, teachers of writing. Expected enrollment, 125. Address Irv. Leiber, 565 Hipp Annex, Cleveland 15, Ohio.

Drury College Writers' Conference, Springfield, Mo. Founded 1950. April 12-13. Subjects: fiction, non-fiction, poetry, other fields. Adelaide H. Jones, chairman; Shirley Fisher, others to be announced. Fees, \$2-\$3. Address Mrs. Adelaide H. Jones, Drury College, Springfield, Mo.

Indiana University Writers' Conference, Bloomington, Ind. Founded 1940. July 8-13. Subjects: fiction, poetry, non-fiction, children's literature, television writing. Robert W. Mitchner, director; Jessamyn West, Henry La Cossitt, Walker Gibson, Jean Poindexter Colby, Don Congdon, Michelle Cousin. Fees, \$15-\$27.50. Expected enrollment, 75. Address Robert W. Mitchner, Indiana University, Bloomington, Ind.

McKendree Writers' Conference, McKendree College, Lebanon, Ill. Founded 1955. April 13. Subjects: articles, confessions, fillers, novel, short story, poetry, one-act play, juveniles, religious writing. Dr. Mildred Silver, director; Georgia M. Nicholas and others. Expected enrollment, 150. Fees, \$1 plus additional for manuscript criticism. Address Dr. Mildred Silver, McKendree College, Lebanon, Ill.

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July 22 - 27

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Michigan Writers' Conference, University of Michigan, Ann Arbor, Mich. Founded 1953. May 23-24. Subjects: fiction, non-fiction, poetry, marketing. Robert F. Haugh, director; staff to be announced. Expected enrollment, 100. Fees, \$5-\$10 (for manuscript criticism). Address Professor Robert Haugh, 2617 Haven Hall, University of Michigan, Ann Arbor, Mich.

Mid-West Silver Lake Writers Conference, RFD 3, Fairmont, Minn. Founded 1952. Retreat, May to October; leadership conference, August 1-3. Subjects: novel, short story, poetry, radio. Dr. P. Evans Coleman, president; M. B. Dickson, M. Durant, A. Webb. Expected enrollment, 30. Address P. Evans Coleman, Ph.D., RFD 3, Fairmont, Minn.

Notre Dame Workshops in Writing, Notre Dame, Ind. Two series: June 24-July 12, July 15-August 2. Subjects: short fiction, radio and television scripts, magazine articles, poetry, supervision of school papers and yearbooks. Thomas Stritch, director; Robert Christin, Edward Fischer, John Nims, Richard Sullivan, James Withey. University credit. Expected enrollment, 60. Address Director of Summer Session, University of Notre Dame, Notre Dame, Ind.

Ohio Valley Writers' Conference, Marietta College, Marietta, O. Founded 1955. August 25-31. Subjects: short story, novel, poetry, non-fiction articles and books, children's writing. Anne Chamberlain, director; James Maxwell, Richard Sullivan, Louis Simpson, Josephine Phillips, others to be announced. College credit. Awards. Fees, \$65 including board and room. Expected enrollment, 100. Address Anne Chamberlain, Ohio Valley Writers' Conference, Marietta College, Marietta, Ohio.

Omaha Writers' Club Conference, Omaha, Nebr. (Sessions at Paxton Hotel.) Founded 1946. May 17-19. Subjects: novel, short story, articles, poetry, adventure. Clayton Kilpatrick, president; Pearl Hogrefe, Marion Brown, Austin Phelps, Leo V. Jacks. Fee, \$11. Expected enrollment, 60. Address Ruth Crosby, 3920 Cuming St., Apt. 4, Omaha, Nebr.

University of Kansas Writers' Conference, Lawrence, Kan. Founded 1948. June 25-28. Subjects: short fiction and novels, juvenile writing, poetry and light verse, newspaper and magazine non-fiction, radio and TV drama. Professor Frances Grinstead, director; Lewis Nordyke, Virginia Scott Miner, Eula M. Phillips. Fee, \$25, including criticism privileges. Expected enrollment, 50. Address Professor Frances Grinstead, 203 Flint Hall; University of Kansas, Lawrence, Kan.

University of Minnesota Writers' Workshop, Madeline Island, off Bayfield, Wis. Founded 1956. Two terms: July 22-August 3 and August 5-17. Subjects: fiction, non-fiction, publishing and editorial problems. Professor Mitchell V. Charnley, director; guest speakers. Address General Extension Division, University of Minnesota, Minneapolis 14, Minn.

MOUNTAIN STATES

Eastern New Mexico Writers' Workshop, Portales, N. M. June 20-22. Subjects: playwriting, TV writing, novel, short story. Dr. E. Debs Smith, director; Marvin Borowsky, Frank Waters, others to be announced. Fee, \$10. University credit. Award for best writing submitted. Expected enrollment, 150. Address Dr. E. Debs Smith, Eastern New Mexico University, Portales, N. M.

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League of Utah Writers Annual Roundup. Founded 1935. Place and date to be announced later. Address Edward R. Tuttle, 231 East, Eighth South Street, Salt Lake City, Utah.

Montana State University Writers' Conference, Missoula, Mont. Founded 1949. July 22-27. Subjects: novel, short story, non-fiction, poetry, criticism, marketing, juveniles. H. V. Lorum, director, A. B. Guthrie, Jr., Eugene Burdick, Robert Bowen, Earle Birney, and others. Fee, \$25. Five-week fiction courses including conference start July 22 for university credit. Address H. V. Lorum, Montana State University, Missoula, Mont.

Workshop for Writers, University of Denver, Denver, Colo. Founded 1945. June 24-July 19. Subjects: novel, poetry, popular story, quality story, juvenile, non-fiction. John Williams, director; Gilbert Neiman, Alan Swallow, Rolfe Humphries, Theodore Cogswell, Dorothy E. S. Hansen, Virginia Greene Millikin. Fees, \$14-\$45. University and graduate credit. Expected enrollment, 60. Address John Williams, Workshop for Writers, University of Denver, Denver 10, Colo.

The Writers' Conference in the Rocky Mountains, University of Colorado, Boulder, Colo. Founded 1930. July 22-August 9. Subjects: novel, short story, poetry, non-fiction, TV writing, juvenile fiction, writing and marketing problems. Don Saunders, director; Warren Beck, Rolfe Humphries, Virginia Sorensen, William E. Barrett, and others. Fees, \$31-\$40 board and room weekly available on campus; minimum tuition, \$60. Enrollment limited to 100. Address Don Saunders, The Writers' Conference in the Rocky Mountains, University of Colorado, Boulder, Colorado.

The Writers' Conference of the University of Utah, Salt Lake City, Utah. Founded 1947. June 17-28. Subjects: novel, short story, poetry. Brewster Ghiselin, director; W. S. Merwin, Virginia Sorensen, and others. Fees, \$25-\$45. Scholarships. Expected enrollment 70. Address Brewster Ghiselin, University of Utah, Salt Lake City 12, Utah.

Writers' Conference, Southern Baptist Assembly, Glorieta, N. M. Founded 1953. July 25-31. Subjects: magazine article writing, fiction, juvenile writing, reporting, religious publicity, playwriting. Clifton J. Allen, director. Fee, \$2.50. Expected enrollment, 75. Address Clifton J. Allen, 127 Ninth Ave., N., Nashville 3, Tenn.

PACIFIC COAST

California Writers' Conference, Oakland, Calif. (Sessions in Oakland Municipal Auditorium.) Founded 1955. April 12-13. Subjects: novel, short story, TV, radio, movie writing, non-fiction, poetry, juveniles, junior novels. John Wesley Noble, chairman; Adela Rogers St. Johns, Captain William Lederer, Jr., Leon and Harlan Ware, Eugene Burdick. Expected enrollment, 1,200. Address Oakland Chamber of Commerce, Oakland, Calif.

Idyllwild Writers Workshop and Conferences, Idyllwild, Calif. Workshops, July 1-5, August 5-9; conferences, June 28-30, July 5-7. Subjects: magazine fiction, TV writing, plays. Frederick B. Shroyer, director. Address Idyllwild Arts Foundation, Idyllwild, Calif.

Pacific Coast Writers Conference, Los Angeles State College, Los Angeles, Calif. Founded 1953. June 24-July 12. Subjects: fiction, television, articles, children's literature. Wirt Williams, director; Phil Ault, Oakley Hall, Henry Kuttner, Louis L'Amour, Edward Weissmiller. Address Director Wirt Williams, Los Angeles State College, Los Angeles 32, Calif.

Pacific Northwest International Writers Conference, Seattle, Wash. Founded 1956. July 25-27. Subjects: everything in writing. Ralph B. Potts, president; Martin Flavin, Kenneth Dodson, Steve McNeil, James Stevens, Dr. George Savage, and 16 other Northwest writers. Fee, \$27.50 including cruise across Puget Sound. Expected enrollment, 800. Address Ralph B. Potts, 1702 Hoge Bldg., Seattle 4, Wash.

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SOUTH

Arkansas Writers' Conference, Petit Jean State Park, Ark. Founded 1944. June 1-3. Subjects: short story, juvenile writing, poetry, journalism. Anna Nash Yarbrough, director; staff to be announced. Fees, \$3-\$5. Cash awards. Address Arkansas Writers' Conference, 510 East St., Benton, Ark.

Huckleberry Mountain Workshop Camp, Hendersonville, N. C. June 16-August 31. Subjects: adult writing, prose and poetry; juvenile writing, photography, painting, hand crafts. Fees, including room and board, \$45 a week up. Enrollment limited to 50. Address Evelyn G. Haynes, Director, Huckleberry, Hendersonville, N. C.

Live Oak Writers' Conference, Biloxi, Miss. (Sessions at White House Hotel.) Founded 1957. April 25-27. Subjects: fiction, poetry, non-fiction, agencies, photography. Staff: Katherine Ann Porter, John Husband, Hodding Carter, Evans Harrington, Ray Samuel, Ivan Dmitri. Address Department of Conferences and Institutes, University of Mississippi, University, Miss.

Morehead Writers' Workshop, Morehead State College, Morehead, Ky. Founded 1952. July 22-August 2. Subjects: poetry (July 22-26; fiction (July 29-August 2); emphasis on exposition and drama also. Fees, \$10 per week tuition, \$2.50 per week for room. Address Albert Stewart, Box 356, Morehead State College, Morehead, Ky.

Ozark Writer-Artists Pow-wow, Eureka Springs, Ark. Founded 1937. May 24-26. Subjects: juvenile writing, articles and features, regional literature, short stories, books, confessions, poetry. Cora Pinkley-Call, president; Glenn Swedlum, Dr. Bonnie Crump. Fee, \$1. Expected enrollment, 100. Address Cora Pinkley-Call, Eureka Springs, Ark.

Writers' Conference, Southern Baptist Assembly, Ridgecrest, N. C. Founded 1931. June 20-26. Subjects: fiction, magazine article writing, juvenile writing, reporting, religious publicity, playwriting. Clifton J. Allen, Director. Fee, \$2.50. Expected enrollment, 125. Address Clifton J. Allen, 127 Ninth Ave., N., Nashville 3, Tenn.

SOUTHWEST

Avalon International Poets' and Editors' Conference, Alpine, Tex. Founded 1941. July 24-27. Subjects: versification, free verse, trends in modern poetry, author-editor relationships, marketing, book publishing. Lilit Lorraine, director; Alfred Dorn, Evelyn Thorpe, and others. Fee, \$8. Prizes. Expected enrollment, 150. Address Lilit Lorraine, Avalon, Alpine, Tex.

Corpus Christi Fine Arts Colony, Corpus Christi, Tex. (Sessions on campus of University of Corpus Christi.) Founded 1946. June 3-15. Subjects: short story, poem, TV. Mrs. Howell Ward, chairman; Charles Angoff, director of the workshop. Fees, \$35 tuition, board and room \$3 a day. University credit. Prizes. Writing workshop limited to 30. Address Mrs. Howell Ward, 801 South Broadway, Corpus Christi, Tex.

Short Course on Professional Writing, University of Oklahoma, Norman, Okla. Founded 1938. June 10-12. Subjects: all, with emphasis on writing books and writing for magazines and TV. W. S. Campbell (Stanley Vestal), director; Foster Harris, Dwight V. Swain, Paul R. Reynolds, Mary Agnes Thompson, Bob Duncan, others to be announced. Workshops on short story, novel, poetry, television, etc. Fees, not above \$15. Address Professor W. S. Campbell, University of Oklahoma, Norman, Okla.

Southwest Writers Conference, Corpus Christi, Tex. Founded 1944. June 8-11. (Sessions in Robert Driscoll Hotel.) Dee Woods, director; William B. Hart, Harrison Smith, Harnett T. Kane, J. Frank Dobie, Garland Roark, Stanton Coblenz, Fred Gipson, Nina Dorrance, Dr. Tom Batten, Joel F. McCrindle, Loula Grace Erd-

AUTHOR & JOURNALIST

man, Harry Ransom, Ken Harper, L. L. Foreman, Frank Wardlaw, Lynwood Giacomini, Lon Tinkle, J. Meredith Tatton, Margaret Page, W. A. Stigler, Rita Naylor, Edythe Capreol, Cothburn O'Neal, Ross Phares, Dechard Turner, George Scheer, Ruel McDaniel, Charles Beckman, M. D. McElroy, Bob Obets, Edith Deen, Cynthia Hathway, Van Chandler, Lelon Winsborough, Lily Peter, Katherine McCombs, Katharine Evans, Brownie McNeil. \$1,000 in prizes. Expected enrollment, 400. Address Dee Woods, Director, 406 South Carancahua, Corpus Christi, Tex.

Southwest Writers' Workshop and Conference, Flagstaff, Ariz. Founded 1951. June 24-July 5. Subjects: novel, short story, drama, television, factual prose (article, essay, biography, criticism), poetry (humorous and serious). Weldon F. Heald and Phyllis W. Heald, co-directors; visiting writers, editors, publishers. College credit. Expected enrollment, 35. Address Registrar, Arizona State College, Flagstaff, Ariz.

CANADA

Laurentian Writers' Conference, Lake Manitou South (near Montreal), Que., Canada. Founded 1953. August 4-11. Subjects: short stories, novels, confessions, articles, non-fiction, mysteries. E. Louise Cushing, director; Mildred Hobbs, Gladys Taylor, Dorothy Danford, Eileen Goodman. Fees, \$75 all-inclusive. Limited to 12 students. Address Miss E. Louise Cushing, 820 Buchanan St., St. Laurent, Montreal 9, Que., Canada.

MEXICO

Centro Mexicano de Escritores, Mexico, D. F., Mexico. Founded 1951. June 10-July 18. Subjects: direct observation and fiction writing, MS. analysis, author-publisher relations. Margaret Shedd, director; Ramón Xirau, Donald Demarest, Juan José Arreola. Fees, \$12 (U.S.) a course. Expected enrollment, 25. Address Miss Margaret Shedd, Volga 3, Mexico, D. F., Mexico.

Instituto Allende, San Miguel de Allende, Guanajuato, Mexico. Founded 1938. June 17-August 31. Subjects: novel, short story, travel, radio, television, non-fiction, photography, Spanish. James Norman, director of writing courses; Peter Olwyler, others to be announced. Fees, \$40 a month (students may enter at any time). University credit. Expected enrollment, 50. Address Stirling Dickinson, Director, Instituto Allende, San Miguel de Allende, Gto., Mexico.

Mexico City College Creative Writing Center, Mexico, D.F., Mexico. Founded 1950. June 11-July 16, July 18-August 23. Subjects: poetry, fact writing, weekly seminar (workshop); rest of program to be announced later. E. J. Robins, director; Jerry Olson, Richard Posner, others to be announced. College credit. Expected enrollment, 30. Address Director, Creative Writing, Mexico City College, Km. 16, Carretera Mexico-Toluca, Mexico 10, D. F., Mexico.

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From Editors' Desk to You

[Continued from Page 19]

type magazine which will probably be called the *Greyhound*. Freelance writers in greyhound racing and coursing areas such as Massachusetts, Florida, Colorado, Arizona, Arkansas, Montana, Oregon, Southern California (there being a track across the border at Caliente, Mexico, with considerable breeding in California), Kansas, Texas, Oklahoma, are invited to submit appropriate fiction or non-fiction.

Authentic, factual, yet thoroughly interesting articles of any length (longer pieces would be serialized) about greyhounds, their history, breeding, coursing, racing, and the men who handle them, are wanted.

As to fiction 12 to 25 stories will be used annually. Shorts under 3,500 are preferred; query on longer material, or send first 10 pages and outline of balance. Strong plots with real characters are a must; atmosphere, background, and dialogue must have complete authenticity. Rate, 2c-5c a word. A recent issue of the weekly containing a fiction story of an acceptable type will be mailed upon request.

Address queries and manuscripts to the editor, Robert M. Burt.

- A&J -

Performing Arts is a small magazine just started as a means for sharing information about the dance, music, and the theatre. It is interested in news reports and brief articles in its field. Payment is in copies of the publication.

Editor is Mervin Leeds, 2127 Broderick St., San Francisco 15, Calif.

- A&J -

Ted Malone, well-known radio commentator on poetry, has returned to the poetry editorship of *Good Housekeeping*, 57th St. and Eighth Ave., New York 19. This magazine enjoys the distinction of paying the highest rates for poetry and light verse, \$10 a line on acceptance. It demands a combination of quality and wide popular appeal.

IF YOU WRITE SHORT-SHORTS

Practically every writer who tackles fiction at all tries his hand at the short-short. The demand for good examples of this type of story is heavy—and steadily growing.

If you write short-shorts, you will need the special market list in the May *Author & Journalist*. Here you'll find up-to-date information on what magazines are buying short-shorts and the qualities they are looking for in what they buy.

In addition to this important market list, the May number will contain articles on problems of writing, last-minute information from editorial offices, announcements of contests, and the other outstanding features that make *A&J* so necessary to the writer.

If you are not now a subscriber, start now and make sure of receiving the May and subsequent help-filled issues. Use the handy order form on Page 35.

Bern Porter Books, 6621 California St., San Francisco, Calif., is interested in prose or poetry book manuscripts representing "contemporary vanguard expression of the highest literary order." Royalty payments are based on merit.

Mr. Porter, the director, also publishes *Broadside*, a very "advanced" literary magazine. His taste in publishing is definitely for avant-garde material.

- A&J -

Quip is a new pocket-sized magazine of humor edited by Maxwell Droke, who is also the editor of *Quote*. The new magazine uses anecdotes, epigrams, jokes, occasional light verse, and cartoons as well as brief humorous essays and character sketches. MSS. beyond 750 words are rarely accepted, and the most pressing need is for features around 400 words long.

The material in *Quip* is suitable for family reading—nothing salacious. Material submitted will be simultaneously considered for *Quote*.

Mr. Droke pays on acceptance at good rates, the exact amount depending on the value of the material. Address him at Droke House, Indianapolis 6, Ind.

- A&J -

Our Little Messenger, 38 W. Fifth St., Dayton 2, Ohio, is in need of plays for special days such as Thanksgiving and Christmas and on the lives of saints and great men. These should be suitable for children in the first three grades. The tone should be in accord with Roman Catholic teaching and thinking.

This magazine uses also many other types of juvenile material, including poems of 1-3 stanzas.

Much higher rates are paid than by most juvenile publications. Miss Dorothy I. Andrews is editor.

- A&J -

Rosicrucian Digest, Rosicrucian Park, San Jose, Calif., a monthly magazine of international circulation, is interested in research articles, with bibliographies attached. They may deal with various fields of human endeavor from the far past to the present, "traceable through recognized natural laws or cyclic manifestations."

Also wanted are articles on contemporary experimental activities providing for the needs of the superior child. The activities should have been proved successful as a supplement to regular school work.

Frances Vejtasa is editor. Payment for articles is 2c a word (or by arrangement) on acceptance.

- A&J -

Escapade, 8511 Sunset Blvd., Los Angeles 46, Calif., is stressing quality fiction embodying a sophisticated approach to the man-woman theme. Also urbane articles are sought in a variety of subjects of appeal to young men (fashion, food, drink, travel, career, sports, etc.).

Length of both fiction and articles runs 1,250-3,000 words. Payment is made at competitive rates approximately 30 days after acceptance. David Zentner is editor.

- A&J -

After a brief career, *Soldier Illustrated* has ceased publication.

FILLERS—Where to Sell Them

EVERY writer runs across incidents and ideas that seem hardly suitable for full-length article or story treatment. The smart writer turns them into fillers, for which there is a practically insatiable market.

The average filler doesn't command much money though some in certain magazines will bring \$100 or more apiece. Very few writers make a living from fillers; there is an occasional specialist in humor who does.

To the average writer a major value in writing fillers is training in observation and imagination. Keeping one's eyes and ears open is a writer's best habit.

As the following list shows, fillers are of all types—jokes, anecdotes, satires, puzzles, quizzes, curious facts, how-to copy, epigrams, and a multitude of other items. Many magazines use verse primarily as filler, but these are in the poetry list in the March *Author & Journalist*.

The following list covers representative magazines which state their desire for fillers. Many other magazines use them but do not wish to be listed lest they be overwhelmed with freelance contributions. A writer interested should look over as many magazines as possible and submit appropriate material whether they appear in the list or not.

Fillers should be submitted in the same form as other manuscripts. It is a good idea to submit several at once.

Most magazines will return fillers if a stamped, self-addressed envelope is enclosed. Some have the policy of returning no fillers. This practice introduces complications for the writer, who can't be sure if his contribution has been accepted or rejected. It is up to a writer to decide whether he wants to submit material to a non-returning publication.

Rates in the list are per word or per item. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

Adventure, 205 E. 42nd St., New York 17. Shorts 1,000 words or less—anything with an unusual and exciting adventure background. \$10-\$25 an article. *Acc.*

American Farm Youth Magazine, Fairchild at Robinson, Danville, Ill. Jokes; short stories 100-350—of interest to rural youth. ¼c a word up. *Pub.*

The American Home, 300 Park Ave., New York 22. Material pertaining to all phases of home making and maintenance, how-to items. Mrs. Jean Austin, Editor. Rate based on value and length of material. *Acc.*

The American Legion Magazine, 720 Fifth Ave., New York 19. Anecdotes of everyday American humor—home, work, or play—to 300 words. Address Parting Shots Editor. \$20. *Acc.*

Better Homes & Gardens, 1716 Locust St., Des Moines 3, Iowa. Recipes; brief items for departments—How-to for the Homemaker, How-to for the Handyman, How-to for the Home Gardener. Must be appropriate for gardened-home families. Hugh E. Curtis, Editor. \$5-\$10. *Pub.*

Boys and Girls, The Otterbein Press, Dayton 2, Ohio. Puzzles, things to do, short biographical incidents of great people, action photographs in interesting places. *Low rates. Acc.*

Boys' Life, New Brunswick, N. J. Contains a back-of-the-book section called The Duffel Bag averaging 10 pages an issue and consisting mostly of brief, photo-illustrated text on subjects of interest to boys such as how-to-do-it, modelmaking, crafts, hobbies, sports, nature, pets, and (less frequently) true adventure stories of about 800 words. ⅓ magazine page \$35, ½ page \$50, 1 page \$75. *Acc.*

The Catholic Digest, 44 E. 53rd St., New York 22. True accounts of rewards for unseeking kindness; true incidents by which persons were brought into the Church. Under 300 words; \$25 each. Short pieces illustrating the instinctive goodness of human nature; amusing or inspiring tales for "In Our Parish" and "In Our House"—\$10 each. "Flights of Fancy," picturesque figures of speech with exact source given, \$2 each. *Pub.* MSS. submitted to these departments not acknowledged or returned.

Ceramic Age, 9th Chester Bldg., Cleveland 14, Ohio. Sales tips and news stories useful to the ceramics industry. Jerome Peskin. 2c, photos \$3.50-\$5. *Pub.*

The Christian Parent, Highland, Ill. Short articles 300-500 words with a child-training angle or related to the Christian home. Martin P. Simon, Editor. ⅓c. *Acc.*

The Christian Science Monitor, 1 Norway St., Boston 15, Mass. Address fillers to Family Features Editor. Anecdotes, quizzes, how-to items, and other brief material of general reader interest. Rate based on length. *Acc.*

Christian Youth, 1816 Chestnut St., Philadelphia 3, Pa. Fillers relating to Christian work, especially for readers of primary and junior ages. Must have evangelical Christian emphasis. ¾c up.

Coronet, 488 Madison Ave., New York 22. Humorous stories, anecdotes, and jokes that can be enjoyed by a family audience; preferred length, 80-100 words, but up to 500 words if worth that length. Quizzes of general interest—should have at least 30 questions and a central theme. Address Filler Editor. About 10c a word for fillers, about \$75 each for quizzes. *Pub.*

The Country Guide, 290 Vaughan St., Winnipeg, Man., Canada. Almost wholly Canadian items related to agriculture and homemaking. Varying rates. *Acc.*

Escapade, 8511 Sunset Blvd., Los Angeles, Calif. Jokes. Short sophisticated humor dealing with the man vs. woman situation. David Zentner, Editor. 5c. 30 days after *acc.*

Everywoman's Magazine, 16 E. 40th St., New York 16. Brief articles about family life, how-to-items, quizzes, humorous shorts with a family slant, fillers about hobbies. No set rate. *Acc.*

Extension, 1307 S. Wabash Ave., Chicago 5. Experiences, anecdotes, hobbies, and other material of appeal to the reader of a general family magazine; length 100-500 words. \$10-\$25. *Acc.*

The Family Handyman, 117 E. 31st St., New York. How-to items made up of photos and captions. \$7.50 per photo. Small home repair, improvement, remodeling items on how-to basis. Address P. H. Scheller, Managing Editor. Usual rates. *Pub.*

Farm Journal, Washington Square, Philadelphia 5, Pa. Typographical errors, jokes, quotes, how-to items for farm and home. C. P. Streeter, Editor. No fixed scale of payment. *Acc.*

Farm Quarterly, 22 E. 12th St., Cincinnati 10, Ohio. Oddities and other filler related to farming, rural life, animals; nostalgic rural material. R. J. McGinnis, Editor. \$10-\$15. *Acc.*

Fate Magazine, 806 Dempster St., Evanston, Ill. 300-word fact articles for departments True Mystic Experiences and My Proof of Survival. Mary Margaret Fuller, Editor. \$5. *Pub.*

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Flower Grower—The Home Garden Magazine, 2049 Grand Central Terminal, New York 17. Address fillers to William L. Meachem. Vegetable and salad recipes. How-to items on something to build for the garden out of wood, aluminum, or concrete; not more than 200 words, accompanied if possible by diagrams and photos. \$5. Acc.

Focus, 655 Madison Ave., New York 21. News items with a humorous twist. James A. Bryans, Editor. \$5 an item. Pub.

Forest & Outdoors Magazine, 4795 St. Catherine St. West, Montreal, Canada. Photo shorts of outdoors—no skiing, swimming, or picnics. \$3-\$5 a picture. Pub.

Grit, Williamsport 3, Pa. Oddities and quizzes appealing to readers in small towns. Address Kenneth D. Loss. 2c, photos \$3. Acc.

Harper's Magazine, 49 E. 33rd St., New York 16. "Unfortunately we've never been able to define our fillers to our own satisfaction, and we're afraid we can't define them for anybody else, except that they should be short." See the magazine for types of material used. \$20. Acc.

Highlights for Children, Honesdale, Pa. Novel things for children 2-12 to make and do. Acc.

Household, 912 Kansas Ave., Topeka, Kan. Recipes, food preparation ideas, how-to items with or without photos; must be brief. \$5 without photos, how-to items with photos \$10-\$15. Recipes are not returned but are kept on file for possible use. Acc. except recipes, which are paid for on publication.

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Joker, Comedy, Jest, Humorama, Breezy, Gee-Whiz, Snappy, Quips, all eight published by Humorama, Inc., 655 Madison Ave., New York 21. Anecdotes, jokes, paradoxes, humorous aphorisms, epigrams, puzzles. Maximum 200 words for jokes and anecdotes. Satires to 1,000 words. 2c a word for jokes and anecdotes, 50c each for epigrams, aphorisms, paradoxes.

Junior Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio. Articles around 300 words and shorter fillers of interest to boys and girls in 3rd, 4th, 5th, and 6th grades. Good rates. Acc.

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Laugh Book Magazine, 438 N. Main St., Wichita, Kan. Jokes; anecdotes to 500 words. Charles E. Jones, Editor. Acc.

Maclean's, 481 University Ave., Toronto, Ont., Canada. Address fillers to Ian Sclanders. Canadianecdote section uses anecdotes 200-500 words taken from the Canadian past and fully documented. \$50. Quizzes—must be more than "True or False" or "Yes or No" type; a pictorial gimmick will help. \$25. For Parade section brief topical anecdotes from the Canadian scene. \$5-\$10. Acc.

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Modern Photography, 33 W. 60th St., New York 23. Items on photographic kinks, short cuts, with 1-3 photographic illustrations, horizontal glossies 8x10; text and/or caption 100-500 words. Varying rates. Acc.

My Chum, Highland, Ill. Puzzles, hobbies, how-to items, suitable for children 4-14. All spiritually helpful. Martin P. Simon, Editor. ½c. Acc.

National Roofer, Siding & Insulation Contractor, 315 W. Madison St., Chicago 6. Oddities with trade connection; sales tips, how-to items; experiences related to the industry—100-300 words. Contractor news; no obituaries. 1c. Pub.

National Skiing, Box 7858, Lakewood Branch, Denver 15, Colo. Anecdotes, epigrams, oddities pertaining to skiing. 50c per published inch. Pub.

Nature Magazine, 1214 16th St., N. W., Washington 6, D. C. A few fillers on nature subjects 200-400 words with a picture. 2c. Acc.

The New York Times Magazine, 229 W. 43rd St., New York 36. Address fillers to Lester Markel, Sunday Editor. Oddities; quizzes with a news peg; short articles with direct relationship to current news, but lightly done and narrower in scope than full-length pieces. \$30 per 1,000 words. Acc.

Our Little Messenger, 38 W. Fifth St., Dayton 2, Ohio. A Catholic weekly issued in three separate editions for Grades 1, 2, and 3. Stories 150-200 words. Incidents of child saints, other saints, great men. Short

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Popular Dogs, 2009 Ranstead St., Philadelphia 3, Pa. Anecdotes, oddities, sales suggestions, experiences, hints on care or rearing of dogs; maximum 250 words. No fiction. 50c a published inch. Pub.

Popular Mechanics, 200 E. Ontario St., Chicago 11. Fillers on new developments in fields of science, mechanics, invention, industry, achievement, discovery, and hobbies of a mechanical nature. \$10 per photo and brief article. Prefers photos with human interest and stressing the mechanical. How-to-do-it articles on craft and shop work with photos and rough drawings. Short items about new and easier ways to do everyday tasks. Good rates. Acc.

Quip, Droke House, Indianapolis 6, Ind. Anecdotes, epigrams, humorous essays, light verse. Needs especially features approximating 400 words. Seldom uses MSS. beyond 750 words. Submissions to **Quip** will be considered for **Quote** also. Maxwell Droke, Editorial Director. Good rates. Acc.

Quote, P. O. Box 611, Indianapolis 6, Ind. Original anecdotes to 150 words for the use of public speakers. Original epigrams. Maxwell Droke. Varying rates according to quality. Acc.

The Reader's Digest, Pleasantville, N. Y. Address fillers to Miss Edith L. Miller, Department Editor. Anecdotes, jokes, aphorisms, typographical errors, experiences. Puzzles and quizzes only if previously published. Toward More Picturesque speech (\$10). Life in These United States, Life in This Wide World, and Humor in Uniform (\$100). Material for these departments must be true and not previously published. Laughter the Best Medicine, Personal Glimpses, Quotable Quotes; payment for these departments according to length. In the case of already published material, full source must be given—author, magazine or newspaper, date and page. Pub.

Real Magazine, 10 E. 40th St., New York 16. Current or historical adventurous material about men; sports oddities. Ray Robinson, Editor. Two lengths: 400 words \$25, 800-900 words \$50. Acc.

Redbook Magazine, 230 Park Ave., New York 17. Filler material which has special and immediate appeal for young married couples and which will amuse and divert readers. Occasionally uses humorous or lightly philosophical verse and epigrams (including groups of poems with related themes); unusual puzzles; humorous, touching, or warm narratives of 500 to 1,000 words which will give the reader some kind of rewarded feeling. Consideration will be given to original fillers not listed above. Address Patricia Simon. Top rates. Acc.

The Rotarian, 1600 Ridge Ave., Evanston, Ill. Puzzles, quizzes, other filler as needed. Must interest business men. \$7.50 each for puzzles and quizzes, varying rates for other material. Acc.

The Saturday Evening Post, Independence Square, Philadelphia 5, Pa. The Perfect Squelch—authentic, unpublished anecdotes. ("Keep in mind that The Perfect Squelch is primarily a humor feature; grim and unpleasant squelches are not welcome. The person squelched is 'the villain of the act' and should deserve squelching.") \$100. What Would You Have Done?—simple, everyday solutions to urgent problems of a mechanical or physical nature. \$100. Original, unpublished epigrams—preferably one short sentence not heavily philosophical. \$10. Other filler features such as You Be the Judge are used, but there is too heavy a backlog of material to permit of considering contri-

butions now. Address fillers to Box 234, as above. Acc.

Science and Mechanics, 450 E. Ohio St., Chicago 11. How-to-do-it construction projects, including "shop kinks." Emphasis on drawings or photos of professional quality actually showing "how"; materials list with sources of supply on built projects. Don Dinwiddie, Editor. Good rates. Acc.

The Seng Book, 1450 N. Dayton St., Chicago 22. Address fillers to Editor, Dollars for Dealers. 100-300 word ideas for display, selling, goodwill building, etc., successfully used by retail stores in the furniture field. \$2 each. Pub. No submissions acknowledged or returned.

The Sentinel, Baptist Sunday School Board, 127 Ninth Ave., N., Nashville 3, Tenn. Articles 300-700 words, preferably illustrated, on birds, animals, gardening, games, things to make and do. For boys and girls about 9-12. 1c a word up. Acc.

Sepia, 1200 Harding St., Fort Worth, Tex. Oddities; true experiences; contributions to special departments—Entertainment, Religion, Current News. Material must deal with the Negro race. Open rates. Acc.

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Southern Farm & Home, Reuben and Summit Sts., Montgomery 1, Ala. How-to, food, and other non-fiction articles, with photos, to 500 words. Hints. Address Vivian Thomas. 3c a word, hints \$2 each. Pub.

Sports Afield, 959 Eighth Ave., New York 19. Hints and how-to items pertaining to the outdoor field—hunting, fishing, camping, boating, etc. One or two columns with black and white photos. Ted Kesting, Editor. \$50-\$75. Acc.

Storyland, Christian Board of Education, Beaumont St. and Pine Blvd., Box 179, St. Louis 3, Mo. Handicraft articles under 500 words; simple puzzles. For children 4-9. About 1/2c a word. Acc.

Story Trails, Winona Lake, Ind. How-to fillers for children 9-12. 1c a word. Acc.

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Tracks Magazine, Terminal Tower, Cleveland, Ohio. Jokes. Address Sidetracks Editor. \$5 each. Acc.

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